

*Abstracts*

Denne artikels mål er ud fra en kulturteoretisk optik at argumentere for forståelsen af den ofte romantiserede komponist-’gerning’ som en grundlæggende kollektiv praksis defineret af sociale og kulturelle konventioner. Kort sagt, komponisten og hendes værkproduktion er en kollektiv skabelse. Det empiriske fokus udgøres af to komponist-aktører, som kom til at spille meget forskellige roller i 1990’ernes engelske *new music*-miljø: Den i miljøet kontroversielle Steve Martland (1954-2013) og den hæderkronede men uden for miljøet kontroversielle Harrison Birtwistle (1934- ). I første del tematiseres den symbolske kroning af Birtwistle som britisk kompositionsmusiks *grand old man* ud fra Howard Beckers teoretisering af kunstverdenens kollektive operationer, mens anden del giver et rids af Martlands atypiske karriereforløb som komponist i Pierre Bourdieus felt-optik. Afslutningsvist kommenteres forskellene mellem de to teoretiske tilgange.

Based on a cultural-theoretical approach, the main objective of this article is to argue for an understanding of the often romanticised composer ‘calling’ as a basically collective practice defined by social and cultural conventions. In short, the composer and her work production is a collective creation. Empirically, the article focuses on two composers who came to play very different parts in the British new music milieu in the 1990s: The within the scene controversial Steve Martland (1954-2013), and the celebrated but outside the scene controversial Harrison Birtwistle (1934- ). The first part discusses the symbolic crowning of Birtwistle as the grand old man of British art music framed by Howard Becker’s theory of the collective operations of art worlds, while the second part outlines Martland’s atypical composer career as seen through the field theory of Pierre Bourdieu. In conclusion, differences between the two theoretical approaches are commented upon.